

Metin Seven is an illustrator and designer, who has grown with the first personal computer generation and the first graphic software. At the end of the 80's, Metin had formed a group with a musician and a programmer to start a video game company dedicated to the Amiga. They have produced titles like Hoï (1992) and ClockWiser (1994).

In the 90's, Metin worked on the innovative comic animation «Mannetje & Mannetje » (Jones&jones) for the Dutch Comic House company. Since then, Comic House kept successfully representing Metin through the years with a wide range of assignments. One of Matins' larger productions for the Comic House involved modeling and animating characters for the award winning interactive animated 3D television series "TattleToons", which was featured in Time Magazine [March 2001].

We've oriented the first part of the interview around the evolution of graphic software and his perception of these changes.

IT'S ART – Metin, we can say you've known a lot of different techniques and software these last years. Can you tell us a little more about this evolution?

Metin Seven - The very first digital paint program I ever used was "Doodle", a pixel paint program for the Commodore 64. There was no other way to paint than using the keyboard keys or a digital joystick with only 8 absolute directions. There was no mouse for the Commodore 64 yet in those days, so you could create either vertical lines, horizontal lines or diagonal lines. It was fun anyway. I remember drawing an American style truck with the logo of our little adolescent computer team on it. I was about 15 years old. :)

The next big step was the brilliant Deluxe Paint after I bought an Amiga 1000 in early 1986. Being able to paint in a palette that was chosen from 4096 colors and working in a resolution of 640 x 512 pixels was a revolutionary experience back in those days. :)

I.A. - Some people (readers) have not known software like Deluxe Paint and they probably don't really know how such software worked. Can you explain your creative process using these tools?

M.S. - Deluxe Paint had such a straightforward, well-designed and powerful workflow, I sometimes still miss it. Deluxe Paint already featured painting with animated brushes years and years before programs such as Paint Shop Pro and Painter reintroduced that as a big advancement. You could even animate using animated brushes, the possibilities were quite stunning. I co-created a complete children's series for Dutch television completely with Deluxe-Paint. The program is a classic.

Using Deluxe-Paint was really painting with visible pixels, so it matured a new art form: pixel art. I remember predicting in the late 80s that pixel graphics would one day be an accepted cult artform. Furthermore you had to work with a limited palette. Although you could choose from 4096 colors, you could not show more than 32 or even 16 colors at once on your screen. That stimulated your creativity, trying to get the best possible result using the limited resources.

IT'S ART

I.A. - - Can you say that the pictures you were producing with these computers have the same artistic value as the work you produce today?

M.S. - In general: no. For me personally: sometimes. Those early pixel graphics do have a charming retro value though in my opinion. To me they reflect an era where the power of computers was dawning, but only a limited group of enthusiasts around the world already recognized that. In those days those early computer "wizzkids" were laughed at and often called nerds. These days the same people that once laughed at the nerds now keep asking them how this and that works on their computer, because they can't stay away from computers anymore. For example, everyone is expected to have an e-mail address these days, or else you're a nerd

Pixel art expression lives again in the shape of many websites and other media. People such as eBoy have turned it into highbrow art nouveau, eagerly wanted as an illustration style by hip magazines. I like that.

I.A.- What's the first 3d tools you've used? What is the main conceptual difference between creating a picture with 2d pixel software and a 3d one?

M.S - The first ever 3D tool I used was Sculpt 3D by Dr. Eric Graham. He popularized 3D on the Amiga by creating Sculpt 3D. Actually it was relatively simple compared to today's software such as 3ds Max, but it was quite exciting to be able to render a 3D scene with a certain level of realism.

The main conceptual difference between creating a 2D pixel image and a 3D image is that a 3D scene has to be built and a 2D image has to be painted from one view. It's like the difference between painting a house and constructing a house. When you're creating in 3D you have to think in a more realistic and detailed spatial way. It's closer to reality than only creating an impression of 3D when painting in 2D.

I.A.- Can you say you've more creative freedom using today's software? Do you think that inspiration does it at all?

M.S. - Yes, I definitely think that as technology advances so do the creative possibilities. Having said that, I repeat what I've said earlier in this interview: limitations of software and hardware do tend to push your creativity to the limit...

Next in IT'SART #0003

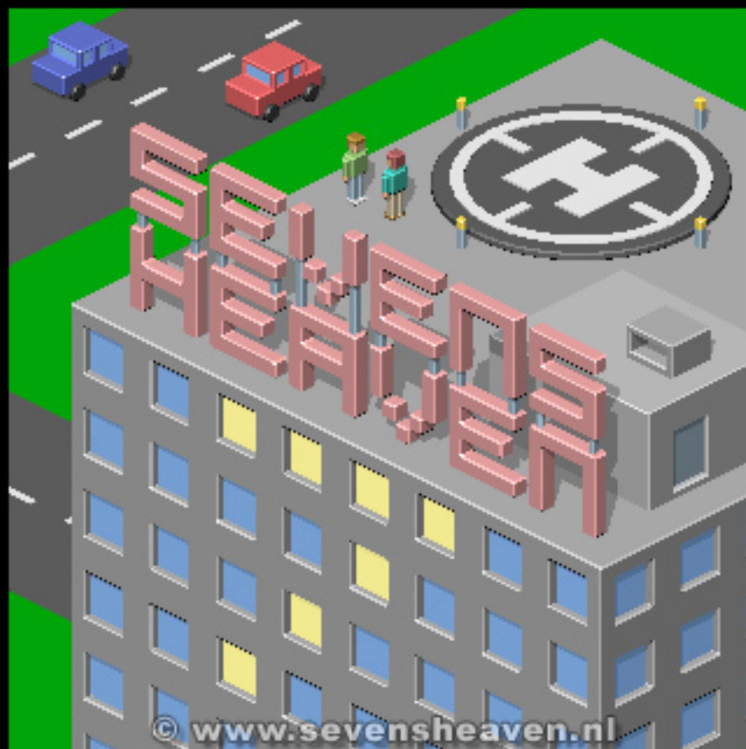
More pictures and links on IT'SART Web : **Here**

Image de fond : Angst

PORTFOLIO



Hoi - Let's Play!(1992) - from the commercial Amiga game



Seven's Heaven intro image

ITS ART



Good old-fashioned magic



Here comes the sun(day)